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Sur les manuscrits les plus authentiques et les meilleurs imprimés du XVI^e siècle,
avec variantes,
notes historiques et critiques, transcriptions en notation moderne, etc.

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IO. MOUTON

Missa

• ALMA REDEMPTORIS •

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• MENTE TOTA •



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« ALMA REDEMPTORIS »

FEVIM

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« MENTE TOTA »

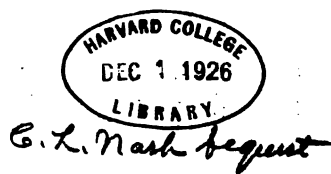


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27.91
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Andreas Antiquius Leoni. X. Pont. Max. Sal.



Vitas res humanū genus excogitauit : quibus Deum imortale a quo bona oīa
pauētiū laudaret/quātūq; p capta mortalitatis suę posset/ in cū gratū animū
parafacere • Hinc uidemus tēpla toto orbe in eius honorem magnificētissime
extructa: statuas ex marmore / & tē atq; ebore erectas • Picturas nobilissimas
uasa gēnis preciosissimas/ dicaras : hęcq; cū summo artificio exculta atq; ex/
polita • Quę quāq; magni momēti esse uiderentur ad promerendā Dei optimi in nos uolun/
tatem : & pro bonis ab eo mortalibus conerctis gratiam reddendam/ nō tamē absolutam Dei
culturam ex ornamentis illis mētis & surdis existimarūt • Hymnos itaq; & orationes & sup/
plicationes/ac laudationes composuerunt / quas singulis propemodum horis in ipsis templis
decantarent / quę essent nostrę in Deum uoluntatis indicia testatiora / & signa expressiora •
Sed has laudationes fuit olim tempus cum rudi quodam sono & cantu incōdito profereban/
tur : quę res quāq; Deo: qui mentes tantum interius inspicit satis uideretur/ homines tamē
qui nulla grati animi officia in Deum omittē decreuerant/ cogitare ceperunt Musicam rem
essē diuinam/ & a Dō mortalibus ipsis inter alia bona traditam/ & largitam/ optimum itaq;
factu existimarunt: si quod bonum ab ipso Deo acceperant in eiusdem ornamentum/ & decus
uerteretur • Peruntq; Gregorium primum & Leonem • II • Pontē • Maxx • Diuinis orationibus
concentus Musicos primum accommodauisse • Quam rationē in templis canendi secuta grās
obseruauit semper/ aliqua illustria ingenia effulserē: quę aut traditā cū a maioribus qua/
si per manus custodirent incorruptam/ aut aliquid addendo meliorem facerent : quale hoc
tuū seculū quod absoluisse prorsus hęc rē mihi uisum est • Tulit nō plurimos in Musica ex/
cellentes uiros : qui certatim pro ingenii uiribus se in hac arte magna cum laude ita exercu/
erunt ut excellant • Ex quorum laboribus Quindecim Missas collegi : quę mihi grauiores &
meliores uidebātur/ easq; incisis in ligneas tabulas notis (quod nullus ante me fecit) Noua
imprimendi ratione sociorum sumptibus excudi & publicauī ampliori hoc & Regali uolu/
mine ac uere Pontificio: magno sane & longo labore Nā propemodum totū triēniū huic ne/
gorio impendi/ a principio: uidelicet faustissimi Pontificatus tui: qui cum ueluti lumen il/
lustrissimum cum uniuersis uirtutibus affluerit tum uero multo maxime ipsi Musicę/ me
ipsum excitauit/ ut quod in me artis & ingenii erat: totum illud in gratiam & honorem tui
expromerem: eo animo/ ut si tibi hoc primum munus arrideret/ ac ad meam tenuitatem res/
piciendum benignitatē tuam allaceret ad alia opera quę animo iam pridem uoluō/ me ac/
tingerem : Quę spes nequaquā opinor me fallat : Nam fouere Ingenia cum semper uniuersa
familiarē uestrę/ tum ipsius tui proprium decus fuit • Quare & uolumen hoc ipsum : & clien/
tem tuum atq; mancipium sub beatitudinis tuę patrocinio suscipe : & susceptum seuē : quo
ualeat ea: quę animus diu parturit aliquando parere & numini tuo consecrare, Vale •

LEO PAPA X:

Dilecto filio Andree Antiquo de Montona clerico p̄barentiū. dioce. in Rebe Cōmōstī.

Dilecte fili salutē & apostolicā bene-Decorē domus dei quā decet sanctitudo & diuini cultus augmētum intensis desiderijs affectantes Votis illis grarū prestamus ascensum per que christi fidelium deuotio auge-ri ac ecclesie et loca ecclesiastica ad laudē illius qui in altis habitat diuinis preconij s ualeant iugiter resonare. Cū itaq; sicut fide dignorum relatione didicimus tu in arte imprimendi libros Cantus figurati non parum expertus existas & artem seu libros huiusmodi in magno uolumine imprimendi inuenieris ac in alma Vrbe nostra similes libros in magno uolumine pro quibus summā quingentorum ducatorū auri de Camera uel circa exposuisti & longe maiores expensas te subire oporteat imprimi facere desideres, si tibi super hoc de aliquo oportuno reme-dio provideat. Nos igit te in hmoi laudabili proposito cōfouere tibiq; super hoc oportune providere uolentes tibi usq; ad decēniū quoscūq; libros Cantus figurati in dicto magno uolumine ac regalibus Chartis i dicta Vrbe & extra eā & in quibuscūq; aliis locis Ro. Ecclesie mediate uel immediate subiectis per te uel alium seu alios im-primendi & imprimi faciendi ac illos in Vrbe ac predictis & quibuscūq; aliis locis publice uendendi auctorita-te apostolica renore presentū licentiā cōcedimus & facultatem; & nihilominus Vniuersis & singulis Archiepis Ep̄is Abbatibus & dilecto filio Octauiano de petruiis de forosempronij & quibuscūq; aliis librorum impressori-bus & personis tā ecclesiasticis q̄ secularibus etiā cuiuscūq; dignitatis status gradus ordinis & cōditionis existi-tibus sub excōis latē faciente & ducentorū ducatorum similiū Camere apostolice coipso postq̄ presentibus cōtra uenerint absq; alia declaratione applicādoū & librorum quos impreserint amissionis penis ne dicto durate de-cennio similes libros in dicto uolumine regalis folij dūtaxat in Vrbe & locis predictis absq; tua expressa licētia imprimēdi seu imprimi facere aut ad hoc auxiliū cōsiliū uel fauorē prestare quoquomodo presumāt districtius inhi-bemus. Quocirca Venerabili fratri hieronymo ep̄o Afulan. & dilecto filio Amadeo electo Augusten. & pro tēpore existētib; Camere apostolice Auditori & dicte Urbis Gubernatori ac eorū locatenen. & eorum cuilibet cōmittimus & mandamus quātus uibi in premissis efficacis defensionis presidio assisten. faciant te concessione hmoi pacifice frui & gaudere nō permitten. te per dictum octauianū & quoscūq; alios impressores & personas quacūq; auctoritate surgē in persona seu bonis desuper quomolibet molestari inquirari uel perturbari Cōtra dictores quoslibet & rebelles per censuras ecclesiasticas & alia oportuna iuris remedia appellatiōe postposita cō-pescēdo ac hmoi excōis & alias penas toties quoties opus fuerit incurrisse declarando inuocato ad hoc si opus fue-rit auxilio brachij secularis. Nō obstant premissis ac cōstitutionibus & ordinationibus apostolicis necnō quibus uis aliis priuilegijs indultis & litteris apostolicis ēt in forma breuis per nos & sedē apostolicam ēt ad quorūuis aliorū impressorum & personarum instan. ac ēt motu proprio & ex certa sciētia & concessis cōfirmatis & innoua-tis ac in posterū forsan cōcedendis & innouandis quibus omnibus ēt si p̄p̄ eorū sufficienti derogatione de illis eorūq; totis tenoribus sp̄alis specifica & expressa mentio habēda foret eorū tenores presentibus pro expressis ha-bentes illis alias in suo robore permāsuris hac uice dūtaxat sp̄aliter & exp̄sse derogamus, Ceterisq; cōtrariis qui-buscūq; Per hoc autē quibuscūq; aliis in simili forma breuis litteris eidem octauiano subdat. uidelicet. xxi. octo-bris Pōntif. nostri Anno Primo super impressiōe librorū nōnullorū Cantus figurati cōcessis dūmodo tunc sup- impressiōe librorū per te (ut presert) in dicto uolumine folij regalis dūtaxat imprimendos dūto durante de-cennio nō concurrat nec tibi super hoc propterea aliquod preiudiciū asserat non intendimus in aliquo deroga-re. Volumus aut q; postq̄ presentes littere per te impressę fuerint illarū impressiōi absq; alia subscriptiōe aut de-creti iudicis appositione in iudicio & extra illud plena & indubitata fides adhibeatur; prout adhibet. eisdem presentibus originalibus litteris si forent exhibite uel ostense. Dat. Florentie sub Anulo Piscatoris Die. xxi. Januarii. M. D. XVI. Pontificatus Nostri Anno Tertio.

La. Sadoletus.

**Disse Quindecim a diuersis optimis et exquisitissimis
Auctozibus edire p̄ Andream Antiquū de Mō
tona Sociorū sumptibus emendatissime
atq; accuratissime Rome Impresse
Anno dñi. M. D. xvi. Die nona
Maij. Pontificat⁹ sanctissimi
Dñi nostri domini Leo
nis decimi Anno
Quarto.**

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IO. MOUTON

Missa

« ALMA REDEMPTORIS »

Manuscript page featuring musical notation and decorative initials.

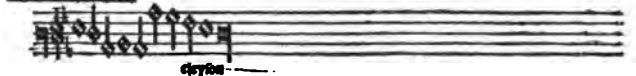
The page is divided into two main sections by a horizontal line. The top section contains a large, ornate initial 'I' on the left, depicting a figure (likely a saint or angel) seated and playing a lute. To the right of this initial are four staves of musical notation. The first staff begins with the word 'yrie'. The second staff begins with the word 'eleyson'. The third staff begins with the word 'eleyson'. The fourth staff begins with the word 'eleyson'. The bottom section contains a large, ornate initial 'I' on the left, depicting a figure (likely a saint or angel) seated and playing a lute. To the right of this initial are four staves of musical notation. The first staff begins with the word 'yrie'. The second staff begins with the word 'eleyson'. The third staff begins with the word 'eleyson'. The fourth staff begins with the word 'eleyson'. The page is decorated with a border of floral and foliate motifs.

ro. ad douron alma redemp.

XXXXXX



clayton



Options

LIBER QUINDECIM MISSARUM ELECTARUM

III-IO. MOUTON

MISSA "ALMA REDEMPTORIS"

KYRIE

4L

Cantus
Ky - ri - e

Altus
Ky - ri - e

Tenor

Bassus

RÉDUCTION

Ma

Ma -

Ma -

Ma -

Ky - ri - e

Ter quae

Ky - ri - e

This system contains the first two staves of a musical score. The top staff is a vocal line in G major, with lyrics 'Ter quae' at the end of the first measure and 'Ky - ri - e' at the end of the second measure. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- ri vi - a cae -

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics '- ri vi - a cae -'. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure of the piece.

First system of a musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "POR - - - Ta" written below it. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Second system of a musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "ina - - e - lei son. nes" and "e - lei son." written below it. The piano part continues with the same accompaniment pattern.

et stella

inavis

Cantus
Chri - - - ste

Altus
Chri - - - ste

Tenor
Chri - - - ste

Bassus

RÉDUCTION

Secunde

C H

Chri - - - ste

Sen *Ti*

supere fui curat- populo

e - lei - son.

e - lei - son.

e - lei - son.

e - lei - son.

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Ky - ri - e

tu quae genuisti Ky - ri - e

Ky - ri - e

Ky - ri - e

tu - um un - ctum

na - tura mi - ra - le

mitrum

prius

Va go

The first system of the musical score consists of two systems of staves. The top system has four staves: a vocal staff in treble clef with a key signature of one flat, and three piano accompaniment staves in bass clef. The bottom system has two staves: a vocal staff in treble clef and a piano accompaniment staff in bass clef. The music is written in a handwritten style with various note values, rests, and dynamic markings.

ae posterius.

prius

The second system of the musical score consists of two systems of staves. The top system has four staves: a vocal staff in treble clef, and three piano accompaniment staves in bass clef. The bottom system has two staves: a vocal staff in treble clef and a piano accompaniment staff in bass clef. The music continues with various note values, rests, and dynamic markings, including a 'p' (piano) marking.

And the Pucca to run- mi cerare.

e - - - lei son.

e - - - lei son.

e - - - lei son.

e - - - lei son.

GLORIA

"Gloria in excelsis Deo"

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Et in ter-ra pax ho-mi-ni-bus bo-nae

Et in ter-ra pax ho-mi-ni-bus bo-

vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-

-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-

Lau-da-mus te. Be-ne-di-

Lau-da-mus

mus te. A do ra mus te. A do ra mus te. Be ne di ci mus te. A do

ra mus te. Glo ri fi ca mus te. Glo ri fi ca mus te. Glo ri

te. Gra - ti-as a - gi - - -

te. Gra ti-as a - gi - - - mus

te.

- fi - camus te. Gra - - ti-as

- - - mus ti-bi,

ti - bi,

pro - pter magnam glo - - ri-am

ti - - bi, pro - pter magnam glo -

propter ma - gnā glo - ri - am tu -

pro - pter ma - gnā glo - ri - am tu -

tu - am, glo - ri - am tu - am. Do -

ri - am tu - am. Do - mi - ne De -

- am. Do mi - ne De - us, Rex coele - stis, Deus Pa - ter o - mni -

- am. De - us Pa - ter o - mni -

- mi - ne De - us, Rex coele - stis, De - us Pa - ter

- us, Rex coele - stis, De - us Pa - ter

po - - tens.

po - tens. Do - mine, Fi - li,

o - muipo - tens. Do - mine, Fi - li u - ni - - - ge -

o - muipo - tens. Do - mi - ne, Fi - li u - ni - - - ge - -

(*)

le - su Chri - ste, Do - mi - ne De -

le - - - su Chri - ste, Do - mi - ne De -

- ni - te, le - - - su Chri - ste, Do -

- ni - te, le - su Chri - - - ste,

(*) Dans l'original: 

sim gell

us, Fi - li - us

us, Do - mine De - us, A - gnus De - i, Fi -

mine De - us, A - gnus De - i, Fi - li -

Do - mine De - us, A - gnus De - i, Fi - li -

qui tunc p. alle

Pa - tris.

li - us Pa - tris.

us Pa - tris, Fi - li - us Pa - tris.

us Pa - tris.

Allegro

Cantus
Qui tol - - - lis - pec - ca - - ta

Altus
Qui tol - - - lis pec -

Tenor

Bassus

RÉDUCTION

mun - - - di,

- ca - ta mun - - - di,

Qui tol - - - lis - pec -

Qui tol - - -

mi - se - re -

mi - se - re -

ca - ta mun - di, mi - se - re -

lis pec - ca - ta mun - di, mi - se - re -

Re dem to

- re no - bis.

- re no - bis. Qui tol - lis pec - ca - ta

- re no - bis.

ris pla ter

- re no - bis.

Qui tol - lis pec - ca -
mun - di,
Qui tol - lis pec - ca - ta
Qui tol - lis pec - ca - ta mun - di,

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with lyrics 'Qui tol - lis pec - ca -'. The second staff is a vocal line in C-clef with lyrics 'mun - di,'. The third staff is a vocal line in G-clef with lyrics 'Qui tol - lis pec - ca - ta'. The fourth staff is a piano accompaniment in F-clef with lyrics 'Qui tol - lis pec - ca - ta mun - di,'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ta mun - di, su - sci - pe de -
su - sci - pe de - pre - ca - ti - o -
mun - di, su - sci - pe
su - sci - pe

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top staff is a vocal line in G-clef with lyrics 'ta mun - di, su - sci - pe de -'. The second staff is a vocal line in C-clef with lyrics 'su - sci - pe de - pre - ca - ti - o -'. The third staff is a vocal line in G-clef with lyrics 'mun - di, su - sci - pe'. The fourth staff is a piano accompaniment in F-clef with lyrics 'su - sci - pe'. The piano part continues the melodic and harmonic development from the first system.

- pre - ca - ti - o - - - - - nem no - stram.
 - nem no - stram.
 de - pre - ca - ti - o - nem no - stram.
 de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram.

Qui se - des
 Qui se - des ad dex - te - ram Patris,
 Qui se -
 Qui se - des ad dex - teram Pa - tris,
 Qui se -
 Qui se - des ad dex - teram Pa - tris,
 Qui se -

ad dexte ram Pa tris, mi se re re no bis.

mi se re re no bis.

- des ad dex - teram Pa - tris, mi se re re no bis.

no bis.

Quo ni am tu so lus San ctus.

Ac postea

Quo ni am tu so lus

Quo ni am tu so lus San ctus.

Quo ni am tu so lus San

Tu so-lus Do-mi-nus.

San-ctus.

Tu so-lus Do-mi-nus.

ctus.

Tu so-lus

Sumers

Tu so-lus Al-tis-si-mus, le-

so-lus Do-mi-nus. Tu so-lus Al-tis-

tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus, le-

Do-mi-nus. Tu so-lus Al-tis-si-

illud *A - ve*

- su Chri - ste. Cum san - cto Spi - ri - tu,
 - si - mus, le - su Chri - ste. Cum san - cto Spi -
 - su Chri - ste, le - su Chri - ste. Cum sancto Spi -
 - mus, le - su Chri - ste. Cum

Pecca torum

in glo - ri - a De - i Patris. A - men.

- ri - tu,
 - ri - tu, in glo - ri - a De - i Pa - tris,
 sancto Spi - ri -

in *mi se re re*

in glo - ri - a De - i, in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris. A -

in glo - ri - a De - i Pa - tris. A -

- tu, in glo - ri - a De - i Pa - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "in glo - ri - a De - i, in glo - ri - a De - i Pa - tris." The piano accompaniment features a steady bass line and a more active treble line.

A - men, A - men.

men.

men.

men.

- - tris. A - men.

The second system continues the vocal and piano parts. The lyrics are: "A - men, A - men." The piano accompaniment continues with a steady bass line and a more active treble line.

CREDO

"Credo in unum Deum"

Alma

Cantus

Altus

Altus secundus

Tenor

Bassus

RÉDUCTION

Pa - trem o - mni - po - ten - tem, fa - cto -

Facto - rem coe - li et ter -

Al- Pa - trem o - mni - po - ten - tem, fa - cto - rem

Pa - trem o - mni - po - ten - tem,

- ma

Re -

- rem coe - li et ter - ra, vi -

- ra, vi - si - bi - li -

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - ra,

coe - li, vi - si - bi - li -

fa - cto - rem coe - li et ter - ra,

- si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.
 - um o - mni - um.
 vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.
 - um o - mni - um, et in - vi - si - bi - li - um. Et in
 vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u -

Et in u - num Do - mi - num Ie - sum Chri -
 Et in u - num Do - mi - num Ie - sum Chri - stum, Fi - li - um
 Et in u - num Do - mi - num Ie - sum Chri - stum, Fi -
 u - num Do - mi - num Ie - sum Chri - stum, Fi - li - um De -
 - num Do - mi - num Ie - sum Chri - stum,

- stum.
 De_i. Et ex Pa_tre, an_te o_mni - a
 - li - um De_i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
 - i Et ex Pa_tre,
 Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa_tre na - tum an - te o -

An - te o - mni - a sæ - cu - la.
 sæ - cu - la.
 an - te o - mni - a sæ - cu - la.
 an - te o - mni - a sæ - cu - la. De - um de De -
 - mni - a sæ - cu - la. De - um de

De - um

De - um de De - o, lu - men de lu - mine, De -

De - um de De - o, lu - men de lu - mi - ne,

- o, lu - men de lu - mi - ne, De - um ve - rum

De - o, lu - men de lu - mi -

verum de De - o ve - ro,

- um verum de De - o ve - ro.

Deum ve - rum de De - o ve - ro. Ge - ni -

de De - o ve - ro. Ge - nitum, non

- ne, De - um ve - rum de De - o ve - ro. Ge -

Con - substan - ti - a - lem Pa - tri: per
 - tum, non fa - ctum, consub - stan - ti - a - lem Pa - tri: per
 fa - ctum, con - substan - ti - a - lem Pa - tri: per
 - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

Qui propter
 quem o - mni - a fa - cta sunt. Qui propter nos ho -
 quem o - mni - a fa - cta sunt. Qui propter nos ho -
 quem o - mni - a. Qui propter nos ho -
 per quem o - mni - a fa - cta sunt.

nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen -

- mi - nes, de - scen -

- mi - nes, et pro - pter no - stram sa - lu - tem de -

- mi - nes, et pro - pter no - stram sa - lu - tem de - scen -

Et pro - pter no - stram sa - lu - tem de - scen - dit

- dit de coe - lis.

- dit.

- scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri -

- dit de coe - lis. De

de coe - lis. Et in - car - na - tus est de

ex Ma-ri-a Vir - gi - ne: Et ho-mo fa -

ex Ma-ri-a Vir - gi - ne:

- tu San - cto

Spi-ri - tu Sancto

Spi-ri - tu San - cto

ex Ma - ri - a Vir -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four parts (Soprano, Alto, Tenor 1, Tenor 2) and a Bass part. The piano accompaniment is written for a grand piano. The lyrics are in Latin, and the music is in a simple, hymn-like style with a key signature of one flat (B-flat) and a common time signature.

- ctus est, et ho - mo fa - - ctus est.

Et ho - mo fa - - ctus est.

- gi - ne: Et ho - mo fa - - ctus est.

- gi - ne: fa - ctus est.

- gi - ne: Et ho - mo fa - - ctus est.

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics continue with the phrase "ctus est, et ho - mo fa - - ctus est." and "gi - ne: Et ho - mo fa - - ctus est." The piano accompaniment provides a steady harmonic support for the vocal parts. The system concludes with a final cadence in the piano part.

Altus primus
Cru - ci - fi - xus e - - ti - am pro no -

Altus secundus
Cru - ci - fi - xus e - ti - am pro

Bassus
Cru - ci - fi - xus e - - ti - am

RÉDUCTION

no - - - bis sub Pon - ti - o

no - - - bis sub Pon -

pro no - - - bis sub

Pi - - - la - to: pas - sus et se -

- ti - o Pi - la - to: pas - sus et se - pul -

Pon - ti - o Pi - - - la - - - to: pas - sus et se -

- pul - tus est. Et re - sur - re - xit
 - tus est. Et re - sur - re - xit ter - ti - a
 - pul - tus est. Et re - sur - re -

ter - ti - a di - e, se - cun - dum Scri - ptu - ras.
 di - e, se - cun - dum Scri - ptu - ras. Et a -
 - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen -

Et a - scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris.
 - scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris.
 - dit in coe - lum: se - det ad dex - te - ram Pa - tris.

Cantus

Altus

Altus secundus

Tenor

Bassus

Et i - te - rum ven - tu - rus est cum

Et i - te - rum ven - tu - rus

Et i - te - rum ven - tu -

Et i - te - - - - rum

RÉDUCTION

glo - ri - a iu - di - ca - re vi - vos et mor - tu -

est cum glo - ri - a iu - di - ca - re vi - vos et

- - - rus est iu - di - ca - re:

iu - di - ca - re vi - vos

vi - vos et mortu - os: cu - ius re - gni non e - rit fi -
 - os: cu - ius re -
 mor - tu - os:
 cu - ius re - gni non
 et mortu - os.

- nis.
 - gni non e - rit fi - nis. Et
 cu - ius re - gni non e - rit fi -
 e - rit fi - nis. Et
 non e - rit fi -

Et in Spi - ri - tum,

in Spi - ri - tum san - ctum, Do - mi - num, et

- nis. Et in Spi - ri - tum san - ctum,

in Spi - ri - tum san - ctum, Do - mi - num,

- nis Et in Spi - ri - tum san -

et vi - vi - fi - can -

vi - vi - fi - can - tem: qui ex

Do - mi - num, et vi - vi - fi - can -

et vi - vi - fi - can -

- ctum,

A.L. 10,157.

tem:

Pa - tre Fi - li - o - que

tem:

qui, ex Pa - tre Fi - li -

tem:

qui ex Pa - tre Fi -

qui ex Pa - tre Fi - li - o - que

pro - ce - dit.

o - que pro - ce - dit.

qui ex Pa - tre Fi - li - o -

li - o - que pro - ce - dit

proce - dit.

si - mul a - do - ra

Qui cum Pa - tre et Fi - li - o si - mul

- que proce - dit. si - mul a -

Qui cum Pa - tre et Fi - li - o si -

- tur, et con - glo - ri - fi - ca -

a - do - ra - tur, et con - glo - ri - fi - ca -

- do - ra - tur, et con - glo - ri - fi - ca -

- mul a - do - ra - tur.

Qui lo - cu - tus est per Pro - phe - tas.

- tur: qui lo - cu - tus est per Pro - phe - tas.

- tur: qui lo - cu - tus est per Pro - phe - tas.

- tur: per Pro - phe - tas.

Qui lo - cu - tus est per Pro - phe - tas.

Et U - nam, San - ctam, Ca - tho - li -

Et U - nam, San - ctam, Ca - tho - li -

Et U - nam, San - ctam, Ca - tho - li -

Et U - nam, San - ctam, Ca - tho - li -

Et U - nam, San - ctam, Ca - tho - li -

(*) Dans l'original: 

cam, et A - po - sto - li - cam Ec - cle -

- tho - li - cam, et A - po - sto - li - cam Ec - cle - si - am.

- cam, et A - po - sto - li - cam Ec - cle -

- li - cam, et A - po - sto - li - cam Ec - cle -

et A - po - sto - li - cam Ec -

- si - am.

Con - fi - te - or u - num Ba - pti -

- si - am. Con - fi - te - or u - num Ba - pti -

- si - am. Con - fi - te - or u - num Ba - pti - sma

- cle - si - am. Con - fi - te - or u - num Ba - pti -

In re-mis-si-o-nem pec-ca-
 - sma in re-mis-si-o-nem
 - sma in re-mis-si-o-nem pec-ca-
 in re-mis-si-o-nem pec-ca-to-rum.
 - sma in re-mis-si-o-nem pec-ca-

to-rum. Et ex-pe-cto re-sur-re-cti-o-nem.
 pec-ca-to-rum. Re-sur-re-cti-o-nem.
 to-rum. Et ex-pe-cto re-sur-re-cti-o-nem mortu-
 Et ex-pe-cto re-sur-re-cti-o-nem mortu-
 to-rum. Re-sur-re-cti-o-nem mor-

rec ca torum miterere

Et vi - tam ven - tu -

Et vi - tam ven - tu - ri sæ - cu - li.

- o - - rum. Et vi - tam ven - tu - ri sæ - - -

- - o - rum. Et vi - tam ven - tu - ri sæ - cu - li.

- tu - o - - rum. Et vi - - - tam ven - tu - ri sæ - - -

- ri sæ - cu - li. A - - - men.

A - - - men.

- - cu - li. A - - - men.

A - - - men.

- cu - li. A - - - men.

SANCTUS

dim.

Cantus

San - - - ctus, San - - -

Altus

San - - - ctus,

Tenor

Bassus

RÉDUCTION

redemptus

ctus, San - - -

San - - -

San - - - ctus,

San - - - ctus, San - - -

Al. 12V

- ctus

ctus, San

San ctus

ctus, San

ctus

Do - mi - nus De - us

ctus Do - mi -

Do - mi - nus De - us Sa -

Do - mi - nus De - us Sa -

Sa -

- nus De - us Sa -

ba - oth.

ba - oth.

ba - oth.

ba - oth.

Ple - ni

Ple - ni sunt coe -

First system of a musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat). The lyrics are: "sunt coe - li Ple - ni sunt coe - li et ter - ra". The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

Second system of the musical score, continuing from the first. It also consists of four staves. The lyrics are: "Ple - ni sunt coe - li". The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support with its characteristic rhythmic patterns. The system concludes with a final cadence.

*Succurre cadenti**si ringra*

et ter - ra glo -
et ter - ra
et
glo - ri -

qui curat

ri - a tu - a.
glo - ri - a tu - a.
ter - ra glo - ri - a tu - a.
a tu - a.

(*) Dans l'original:

Cantus

Altus

In quod conuersi

Tenor

Bassus

RÉDUCTION

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

5

In quod conuersi

na

na

10

in ex - cel - sis

in ex - cel - sis

This system contains measures 10 through 14. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "in ex - cel - sis" for both the vocal and piano parts. The piano part has a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

15

Ac posterius

in

This system contains measures 15 through 19. The vocal line begins with the word "Ac" and continues with "posterius". There are handwritten asterisks above the notes in measures 16, 17, 18, and 19. The piano accompaniment continues with a similar pattern to the previous system. The lyrics "in" appear at the end of measure 19.

at ve
Sabrielis 20 *sumens illud Ave*

in ex - cel - sis.

ex - cel - sis.

2^{da}
peccatorum miserere

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

Cantus

Be - ne - di -

Altus

Be - ne - di -

RÉDUCTION

- ctus

qui ve -

- ctus qui ve -

- nit in no -

- nit in no -

mi - ne

mi - ne Do -

mi - ni,

Do - mi - ni.

Do - mi - ni.

Hosanna
ut supra
(p. 46)

AGNUS

Canus
Altus
Tenor
Bassus

A - gnus De - i,

RÉDUCTION

A - gnus De -

A - gnus

qui tol - lis

- i, qui tol - lis

De - i, qui

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "qui tol - lis", "- i, qui tol - lis", and "De - i, qui". The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

qui. tol -

pecca - ta mun -

pec - ca - ta mundi,

tol - lis pec - ca - ta mun - di,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "qui. tol -", "pecca - ta mun -", "pec - ca - ta mundi,", and "tol - lis pec - ca - ta mun - di,". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

- lis pec - ca - ta mun - di,
 - di, mi - se - re - re no - bis.
 mi - se - re - re no - bis.
 mi - - se - re -

mi - - se - re - re no - bis.
 - re no - bis.
 (*)

(*) Dans l'original:

- - - cam, et A - po - sto - li - cam Ec - cle -
 - tho - li - cam, et A - po - sto - li - cam Ec - cle - si - am.
 - cam, et A - po - sto - li - cam Ec - cle -
 - li - cam, et A - po - sto - li - cam Ec - cle -
 et A - po - sto - li - cam Ec -

- - - si - am.
 - - - si - am. Con - fi - te - or u - num Ba - pti -
 - - - si - am. Con - fi - te - or u - num Ba - pti -
 - - - si - am. Con - fi - te - or u - num Ba - pti - sma
 - - - cle - si - am. Con - fi - te - or u - num Ba - pti -

In re_mis si_o - - - - - nem pec_ca -
 - sma in re_mis_si - o - nem
 - sma in re_mis_si - - - o - nem pec_ca -
 in re_mis si_o - nem pec_ca - to - - - rum.
 - sma in re_mis si - - - o - - - nem pec_ca - - -

- to - - - rum. Et ex_pe cto re_sur_re_cti o - nem.
 pec_ca - to - rum. Re_sur_re_cti o - nem.
 - to - - - rum. Et ex_pe cto re_sur_re_cti_o - nem mortu -
 Et ex_pe cto re_sur_re - cti - o - nem mortu - -
 - to - - - rum. Re_sur_re - cti - o - nem mor - - -

Peccatorum miserere

Et vi - tam ven - tu - ri sæ - cu - li.

Et vi - tam ven - tu - ri sæ - cu - li.

Et vi - tam ven - tu - ri sæ - cu - li.

Et vi - tam ven - tu - ri sæ - cu - li.

Et vi - tam ven - tu - ri sæ - cu - li.

ri sæ - cu - li. A - - - men.

ri sæ - cu - li. A - - - men.

ri sæ - cu - li. A - - - men.

ri sæ - cu - li. A - - - men.

ri sæ - cu - li. A - - - men.

SANCTUS

Allegro

Cantus
San - - - ctus, San - - -

Altus
San - - - ctus,

Tenor

Bassus

RÉDUCTION

Redemptus

ctus, San - - -

San - - -

San - - - ctus,

San - - - ctus, San - - -

M. Kiv

ctus

ctus,

San

San

ctus

ctus,

San

ctus

Do mi - nus

De - us

ctus

Do mi -

Do - mi - nus De - us Sa -

Do - mi - nus De - us Sa -

Sa -

- nus De - us Sa -

ba - oth.

ba - oth.

ba - oth.

ba - oth. Ple - ni sunt cor -

et gloria Maria

musical score for the first system, featuring vocal and piano parts. The vocal part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "sunt coe - li Ple - li et ter - ra". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

musical score for the second system, continuing the vocal and piano parts. The vocal part is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Ple - ni sunt coe - li". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The piano part continues the melodic and rhythmic patterns from the first system, with the right hand playing a series of eighth notes and the left hand providing harmonic support.

Succurre cadenti *dirige*

et ter - ra glo - ri - a

et ter - ra

et

glo - ri -

qui vivit

ri - a tu a.

glo - ri - a tu a.

ter - ra glo - ri - a tu a.

a tu a.

(*) Dans l'original:

Cantus

Altus

In qual genitri

Tenor

Bassus

RÉDUCTION

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

5

In qual genitri

na

na

10

in ex - cel - sis

in ex - cel - sis

15

Vide posterius

in

at ve
Sanctis 20
summo illud

in ex - cel - sis.

ex - cel - sis.

25
peccatorum miserere

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

Cantus

Be - ne - di -

Altus

Be - ne - di -

RÉDUCTION

- ctus

qui ve -

- ctus qui ve -

- nit in no -

- nit in no -

mi - ne

mi - ne Do -

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano line (bass clef). The vocal line contains the lyrics "mi - ne" and the piano line contains "mi - ne Do -". The bottom system continues the piano accompaniment with a treble and bass clef.

mi - ni,

The second system of the musical score continues the vocal and piano parts. The vocal line (treble clef) contains the lyrics "mi - ni," and the piano line (bass clef) continues the accompaniment. The bottom system continues the piano accompaniment with a treble and bass clef.

Do - mi - ni.

Do - mi - ni.

The third system of the musical score continues the vocal and piano parts. The vocal line (treble clef) contains the lyrics "Do - mi - ni." and the piano line (bass clef) contains "Do - mi - ni." The bottom system continues the piano accompaniment with a treble and bass clef.

Hosanna
ut supra
(p. 46)

AGNUS

Cantus
A - gnus De - i,

Altus
A - gnus De - i,

Tenor

Bassus

RÉDUCTION

A - gnus De -

A - gnus

qui tol - - - lis

- i, qui tol - lis

De - - - i, qui

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "qui tol - - - lis", "- i, qui tol - lis", and "De - - - i, qui". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

qui. tol -

pecca - ta mun -

pec - ca - ta mundi,

tol - lis pec - ca - ta mun - di,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "qui. tol -", "pecca - ta mun -", "pec - ca - ta mundi,", and "tol - lis pec - ca - ta mun - di,". The piano accompaniment continues with its characteristic eighth-note bass line and active treble line.

- lis pec - ca - ta mun - di,
 - di, mi - se - re - re no - bis.
 mi - se - re - re no - bis.
 mi - - se - re -

mi - - - se - re - re no - bis.
 - re no - bis.
 (*)

(*) Dans l'original:

DUO

Allus

A - - - gnus De -

Bassus

A - - - gnus

RÉDUCTION

De - i, qui tol - - -

i,

qui

lis pec - ca - ta

tol - lis pec - ca

mun - di,

- ta mun - di,

mi - se - re - re

no - bis.

mi - se - re - re no - bis.

Cantus
A - guus De - i,

Altus
A - guus De - i,

Tenor
A - guus De - i,

Tenor secundus
A - guus De - i,

Bassus
A - guus De - i,

RÉDUCTION

qui tol - lis

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with lyrics 'qui tol - lis'. The second staff is a piano accompaniment in F-clef. The third and fourth staves are additional piano parts in F-clef. The fifth staff is a bass line in F-clef. The music is in 4/4 time and features a variety of note values and rests.

qui

qui tol - lis

qui tol - lis pec - ca -

qui tol - lis pec - ca - ta mun -

The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef with lyrics 'qui'. The second staff is a piano accompaniment in F-clef. The third and fourth staves are additional piano parts in F-clef. The fifth staff is a bass line in F-clef. The music is in 4/4 time and features a variety of note values and rests.

The third system of the musical score consists of five staves. The top staff is a vocal line in G-clef. The second staff is a piano accompaniment in F-clef. The third and fourth staves are additional piano parts in F-clef. The fifth staff is a bass line in F-clef. The music is in 4/4 time and features a variety of note values and rests.

tol - lis pec - ta mun - di, di, pec - ca - ta mun - di,

pec - ca - ta mun - di,

ta mun-di,
pec-ca-ta mun-di,
pec-ca-ta mun-di,



First system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of one flat. The lower four staves are in bass clef. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and ties.



Second system of musical notation, featuring five staves. The top staff is in treble clef, and the lower four staves are in bass clef. The music continues with various note values and rests.



Third system of musical notation, featuring five staves. The top staff is in treble clef, and the lower four staves are in bass clef. The music includes the lyrics "Do - na no - bis" and "Do - na no -".



Fourth system of musical notation, featuring five staves. The top staff is in treble clef, and the lower four staves are in bass clef. The music continues with various note values and rests.

Do - na no - bis pa - cem,

Do - na no - bis

pa - cem.

- bis pa - cem,

The first system of the musical score consists of two systems of staves. The top system has five staves: a vocal line (treble clef) and four piano accompaniment staves (two bass clefs). The vocal line begins with the lyrics "Do - na no - bis pa - cem,". The piano accompaniment provides harmonic support. The bottom system has two staves: a vocal line (treble clef) and a piano accompaniment staff (bass clef). The vocal line continues with "Do - na no - bis" and "pa - cem.". The piano accompaniment continues with chords and moving lines.

Do - na no - bis pa - cem.

pa - cem.

Do - na no - bis pa - cem.

Do - na no - bis pa - cem.

The second system of the musical score also consists of two systems of staves. The top system has five staves: a vocal line (treble clef) and four piano accompaniment staves (two bass clefs). The vocal line begins with the lyrics "Do - na no - bis pa - cem.". The piano accompaniment continues with chords and moving lines. The bottom system has two staves: a vocal line (treble clef) and a piano accompaniment staff (bass clef). The vocal line continues with "pa - cem." and "Do - na no - bis pa - cem.". The piano accompaniment continues with chords and moving lines.

FEVIM

Missa

« MENTE TOTA »

Top Left: Miniature
A square miniature depicting a seated figure, possibly a saint or a king, surrounded by ornate floral and foliate patterns. The figure is seated on a throne, and the background is filled with intricate designs.

Top Right: Musical Staff
A single musical staff with square neumes. The text "y ne" is written below the staff.

Middle Left: Musical Staff
A single musical staff with square neumes. The text "e" is written below the staff, and "ley son" is written below the staff.

Middle Right: Musical Staff
A single musical staff with square neumes. The text "y ne" is written below the staff, and "e" is written below the staff, and "ley son" is written below the staff.

Bottom Left: Miniature
A square miniature depicting a seated figure, possibly a saint or a king, surrounded by ornate floral and foliate patterns. The figure is seated on a throne, and the background is filled with intricate designs.

Bottom Right: Musical Staff
A single musical staff with square neumes. The text "y ne" is written below the staff, and "e" is written below the staff, and "ley son" is written below the staff.

Bottom: Empty Staves
Four empty musical staves at the bottom of the page, framed by a decorative border.

Seuim mente tota. XLVII



Handwritten musical notation on five-line staves. The first staff begins with the text "pi e". The second staff continues the melody. The third staff ends with the text "e ley son". Below the staves are three empty five-line staves.



Handwritten musical notation on five-line staves. The first staff begins with the text "yle". The second staff continues the melody and ends with the text "ley son". Below the staves are five empty five-line staves.

IV — FEVIM

MISSA "MENTE TOTA"

KYRIE

Cantus

Altus

Tenor

Bassus

RÉDUCTION

1

(*)

Ky - ri - e

(*) Dans l'original:

Musical score for the first system, measures 1-7. The score is written for four staves: Treble, Alto, Bass, and Piano. The key signature is one flat (B-flat). The lyrics "Ky - ri - e" are written under the Bass staff. The music features a mix of whole, half, and quarter notes, with some rests and ties. The Piano part provides harmonic support with chords and moving lines.

Ky - ri - e

Musical score for the second system, measures 8-14. The score is written for four staves: Treble, Alto, Bass, and Piano. The key signature is one flat (B-flat). The number "20" is written above the first staff. The music continues with various note values and rests, maintaining the harmonic structure established in the first system.

20

Handwritten measure numbers 27 and 32 are written above the first staff. The system consists of four vocal staves and a grand piano accompaniment. The vocal parts feature a melodic line with a long note 'e' in the final measure. The piano accompaniment provides harmonic support with chords and moving lines.

Handwritten measure numbers 33 and 38 are written above the first staff. This system includes vocal lyrics: 'lei son.' and 'e - lei son.' across the four vocal staves. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Cantus

Altus

Tenor
Chri - ste

Bassus
Chri - - ste

RÉDUCTION

Chri - - ste

11

Chri - - ste

This system contains measures 11 through 14. The vocal line begins with a half rest in measure 11, followed by the lyrics 'Chri' and 'ste' in measures 12 and 13 respectively, with a half rest in measure 14. The piano accompaniment and basso continuo line provide harmonic support throughout the system.

12

This system contains measures 15 through 18. The vocal line continues with a half rest in measure 15, followed by a half note in measure 16, and then a half note in measure 17, ending with a half rest in measure 18. The piano accompaniment and basso continuo line continue their respective parts.

21

Handwritten musical score for measures 21-25. The score is written on four staves. The first two staves are for a vocal line (treble and bass clefs), and the last two are for a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final measure containing a whole note. A handwritten 'p.' is visible above the first measure of the piano part.

26

Handwritten musical score for measures 26-30. The score is written on four staves. The first two staves are for a vocal line (treble and bass clefs), and the last two are for a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The music continues with similar notation to the previous system, including eighth and sixteenth notes and rests. A handwritten 'p.' is visible above the first measure of the piano part.

First system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "e - - - lei - son." for the Soprano, "e - lei - son." for the Alto, "e - - lei - son." for the Tenor, and "e - - - lei - son." for the Bass. The piano accompaniment is in the right and left hands, with the right hand playing a melody and the left hand providing harmonic support.

Second system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ky - ri - e" for the Soprano, "Ky - ri - e" for the Alto, "Ky - ri - e" for the Tenor, and "Ky - ri - e" for the Bass. The piano accompaniment is in the right and left hands, with the right hand playing a melody and the left hand providing harmonic support.

7

Handwritten number 7 above the first staff.

Lyrics: - e

Lyrics: Ky - ri - e

The first system contains measures 7 through 12. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat).

13

Handwritten number 13 above the first staff.

The second system contains measures 13 through 18. It continues the vocal and piano parts from the first system. The piano accompaniment is more active in this system, with more frequent sixteenth and thirty-second notes.

The first system of musical notation consists of five measures across four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

The second system of musical notation consists of five measures across four staves. The notation continues from the first system, maintaining the same clefs and key signature. It includes a variety of rhythmic patterns and melodic lines across the different staves.

The third system of musical notation consists of five measures across four staves. The musical notation continues, showing further development of the melodic and harmonic themes established in the previous systems.

The fourth system of musical notation consists of five measures across four staves. This system concludes the piece with final melodic and harmonic statements across the four staves.

22

Musical score for measures 22-33. The score is written for four staves (two vocal staves and two piano accompaniment staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a prominent bass line and a treble line with various chords and melodic fragments.

34

Musical score for measures 34-40. The score is written for four staves (two vocal staves and two piano accompaniment staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a prominent bass line and a treble line with various chords and melodic fragments. The vocal staves contain the lyrics: "e - - - lei son." and "e - lei - - son.".

GLORIA

"Gloria in excelsis Deo"

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Et in ter-ra pax ho-mi-ni-bus

Et in ter-ra pax ho-mi-ni-bus

Et in ter-ra pax ho-mi-ni-bus

Et in ter-ra pax ho-mi-ni-bus

Et in ter-ra pax ho-mi-ni-bus

bo-nae vo-lun-ta-tis.

- nae vo-lun-ta-tis.

Lau -

bo-nae vo-lun-ta-tis.

- nae vo-lun-ta-tis.

Lau -

14

Be - ne - di - ci - mus

Lau - da - mus te. Be - ne - di - ci - mus

Lau - da - mus te. Be - ne - di - ci - mus

- dau - mus te. Be - ne - di - ci - mus

20

te. A - do - ra - mus te. Glo - ri - fi - ca -

- mus te. A - do - ra - mus te. Glo - ri - fi - ca -

- mus te. A - do - ra - mus te. Glo - ri - fi -

te. A - do - ra - mus te. Glo - ri - fi - ca -

26

mus te. mus te. ca mus te. Gra - ti - as a - gi - mus te. Gra - ti - as a -

37

pro - pter ma - guam pro - pter ma - guam mus ti - bi, - gi - mus ti - bi,

glo - ri - am tu - am.

glo - ri - am tu - am.

Do - mi - ne De - us, Rex

Do - mi - ne De - us, Rex cœ -

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics 'glo - ri - am tu - am.' and 'glo - ri - am tu - am.' respectively. The third staff is for a piano accompaniment, with lyrics 'Do - mi - ne De - us, Rex'. The fourth staff continues the piano accompaniment with lyrics 'Do - mi - ne De - us, Rex cœ -'. The music is in a key with one flat and a common time signature.

De - us Pa - ter o - mni -

De - us Pa - ter o -

cœ - le - stis, De - us Pa - ter o - mni -

le - stis, De - us Pa - ter o - mni -

The second system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics 'De - us Pa - ter o - mni -' and 'De - us Pa - ter o -' respectively. The third staff is for a piano accompaniment, with lyrics 'cœ - le - stis, De - us Pa - ter o - mni -'. The fourth staff continues the piano accompaniment with lyrics 'le - stis, De - us Pa - ter o - mni -'. The music is in a key with one flat and a common time signature.

- po - tens. Do - mi - ne, Fi - li
 - mni - po - tens. Do - mi - ne, Fi - li u - ni - ge - ni - te,
 - - po - tens. Do - mi - ne, Fi - li u - ni - ge - -
 - - po - tens. Do - mi - ne, Fi - li u - ni - ge - ni - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "po - tens. Do - mi - ne, Fi - li" for Soprano and Tenor, and "mni - po - tens. Do - mi - ne, Fi - li u - ni - ge - ni - te," for Alto and Bass. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

u - ni - ge - - ni - te, le - su Chri - ste. Do -
 le - su Chri - - - ste. Do -
 - - ni - te, le - su Chri - ste.
 - - - - te, le - su Chri - ste.

The second system continues the hymn with four vocal staves and piano accompaniment. The lyrics are: "u - ni - ge - - ni - te, le - su Chri - ste. Do -" for Soprano and Tenor, and "le - su Chri - - - ste. Do -" for Alto and Bass. The piano accompaniment continues with harmonic support.

2

mi-ne De us, A-gnus De i,
 mi-ne De us, A-gnus De
 Do-mi-ne De us,
 Do-mi-ne De us, A-gnus

3

Fi-li-us Pa-tris.
 i, Fi-li-us Pa-tris.
 A-gnus De i, Fi-li-us Pa-tris.
 De i, Fi-li-us Pa-tris.

Cantus

Altus

Tenor

Bassus

Qui tol - lis pec -

Qui tol - - - lis pec - ca - ta

RÉDUCTION



- ca - ta

mun - di, mi - se - re - re

mun - di, mi - se - re - re



13

17

Musical score for measures 13-17. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: "Qui tol -", "Qui", "no - bis.", "no - bis.".

19

Musical score for measures 19-23. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: "lis pecca - ta mun - di,", "tol - lis pec - ca ta mun - di,", "Qui tol - lis pecca - ta mun - di,", "Qui tol - lis pec - ca - ta mun - di,".

25

su sci-pe de-pre-ca-ti-o-nem no-

su sci-pe de-pre-ca-ti-o-nem no-stram.

su sci-pe de-pre-ca-ti-o-nem no-stram.

su sci-pe de-pre-ca-ti-o-nem

26

stram. Qui

Qui se-

no-stram.

37

se-des ad dex-te-ram Pa-tris, mi-se-re-re

des ad dexte-ram Pa-tris, mi-se-re-re

Mi - se - re -

43

no-bis. Quo-ni-am tu so-lus

re no-bis. Quo-ni-am tu so-lus

ua

Tu so-lus Do-mi-nus.

Tu so-lus Do-mi-nus.

San-ctus.

San-ctus.

Tu so-lus Do-mi-nus.

Tu so-lus Do-mi-nus.

55

Tu solus Al-tis-si-mus, le-su

Tu solus Al-tis-si-mus, le-su

Tu solus Al-tis-si-mus, le-su

Tu solus Al-tis-si-mus, le-su

(*) Notation noire jusqu'à (♯)

Chri - ste. Cum sancto Spi - ri - tu,

Chri - ste. Cum sancto Spi - ri - tu,

Chri - ste. Cum san -

Chri - ste. Cum san - cto

in glo - ri - a De - i Pa -

in glo - ri - a De - i Pa - tris.

- cto Spi - ri - tu, in glo - ri - a De -

Spi - ri - tu, in glo - ri - a De -

- tris. A - men. In glo - ri - a De -
 A - men. In glo - ri - a De -
 - i Pa - tris. A - - - men.
 - i Pa - tris. A - - - men.

- i Pa - tris. A - men.
 - i Pa - tris. A - men.
 In glo - ri - a De - i Pa - tris. A - - - men.
 In glo - ri - a De - i Pa - tris. A - - - men.

CREDO

"Credo in unum Deum"

Cantus
 Altus
 Tenor
 Bassus
 RÉDUCTION

Pa - trem o - mni - po - ten - tem, fa -

tem, fa - cto - rem coe - li et ter - ra, vi -

cto - rem coe - li et ter - ra,

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a vocal ensemble and instruments. The top system shows the vocal parts (Soprano, Alto, Tenor, and Bass) and the instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The lyrics are in Latin: 'si - bi - li - um o - mni - um, et in - vi - si - bi - li -'. The bottom system shows the instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass) and the vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are in Latin: 'vi - si - bi - li - um o - mni - um, et in - vi - si - bi -'. The score is written in G major and 4/4 time. The vocal parts are in G4, and the instrumental parts are in G4. The lyrics are in Latin: 'si - bi - li - um o - mni - um, et in - vi - si - bi - li -'. The score is written in G major and 4/4 time. The vocal parts are in G4, and the instrumental parts are in G4. The lyrics are in Latin: 'vi - si - bi - li - um o - mni - um, et in - vi - si - bi -'. The score is written in G major and 4/4 time. The vocal parts are in G4, and the instrumental parts are in G4. The lyrics are in Latin: 'si - bi - li - um o - mni - um, et in - vi - si - bi - li -'.

The image displays a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo. The score is written in G major (one sharp) and 4/4 time. It features four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and two instrumental lines (likely strings or woodwinds). The lyrics are in Latin, and the music is in a Baroque style, characteristic of J.S. Bach's compositions. The lyrics are: "um. li um. Et in u num Do mi num le".

num, le - sum Chri - stum, Fi -
- sum Chri - stum, Fi - li - um De - i u - ni - ge -

li - um De - i u - ni - ge -
ni - tum.

Et ex Pa - tre na - tum an -

ex Pa - tre na - - - tum, na -

- ni - tum. Et ex Pa -

Et ex Pa - tre na - tum

The piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line.

- te o - mni - a sæ - cu - la, an - te

- tre na - tum an -

The piano accompaniment for the second system, featuring a right-hand melody and a left-hand bass line.

om-ni-a sæ-cu-la.

-tum an-te o-mni-a

-te o-mnia sæ-cu-la.

an-te o-mnia

De-um de De-o, lu-men de lu-mi-ne, De-um

sæ-cu-la. De-um de De-o, lumen de lu-

De-um de De-o, lu-men de lu-mi-ne, De-um ve-

sæ-cu-la. De-um de De-o, lu-men de lu-mi-ne,

ve - rum de De - o ve - ro.

(*)

- mi ne, De - um ve - rum de Deo ve - ro.

- rum de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

Ge - ni - tum, non fa - ctum, consubstan - ti - a - lem Pa - tri:

Ge - ni - tum, non fa - ctum, con - substan - ti - a - lem Pa -

(*) Dans l'original

per quem o_mnia

- tri: per quem o_mnia

per quem o_mnia fa_cta sunt.

per quem o_mnia fa_cta sunt.

fa_cta sunt.

fa_cta sunt.

Qui propter nos ho - mi_nes,

Qui propter nos ho - mi_nes, et

et propter no - - stram sa - lu - -

propter no - - stram sa - - lu - - tem

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts enter with the lyrics 'et propter no - - stram sa - lu - -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

descen - dit de coe lis.

descen - dit de coe - - lis.

- tem descen - dit de coe - -

descen - dit de coe - -

The second system continues the musical piece. It features four staves, with the vocal parts and piano accompaniment. The vocal parts continue with the lyrics 'descen - dit de coe lis.' and 'descen - dit de coe - - lis.'. The piano accompaniment continues with its harmonic support, including chords and melodic lines.

Et in-car na-tus est ex Mari-a Vir-gi-ne:

Et in-car na-tus est ex Mari-a Vir-gi-ne:

- lis. de Spiri-tu San-cto

- lis. de Spiri-tu San-cto

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the text 'Et in-car na-tus est' and 'ex Mari-a Vir-gi-ne:'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

et ho-mo fa-ctus est.

et ho-mo fa-ctus est.

ex Mari-a Vir-gi-ne: et ho-mo fa-ctus est.

ex Mari-a Vir-gi-ne: et ho-mo fa-ctus est.

The second system continues the musical piece. The vocal parts enter with the text 'et ho-mo fa-ctus est.' and 'ex Mari-a Vir-gi-ne:'. The piano accompaniment continues with harmonic support, featuring some triplet markings in the vocal lines.

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Cru - ci - fi - xus e - ti - am

Cru - ci - fi - xus e - ti -

pro no - - - - - bis sub Pon - ti - o Pi -

- am pro no - - - - - bis sub Pon - ti -

Pas_sus et se_pul_tus
 Pas_sus et se_pul_tus
 la to: Pas_sus et se_pul_tus
 o Pi_la to: Pas_sus et se_pul_tus

est. Et re_sur_re_xit
 est. Et re_sur_re_xit
 tus est. est.
 est.

ter-ti-a di-e, se-cun-dum

ter-ti-a di-e, se-cun-dum

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics "ter-ti-a di-e, se-cun-dum" written below them. The bottom two staves are for piano accompaniment, showing a simple harmonic structure with a few notes in the right hand and rests in the left hand.

Scriptu ras. Et a-scen-dit in

Scri-ptu - ras. Et a-scendit in coe -

The second system of the musical score also consists of four staves. The top two staves are vocal parts, with the lyrics "Scriptu ras. Et a-scen-dit in" and "Scri-ptu - ras. Et a-scendit in coe -" written below them. The bottom two staves are for piano accompaniment, showing a more active harmonic structure with several notes in the right hand and rests in the left hand.

cœ - lum: se - det ad dex - te - ram Pa - tris. Et i - te -
 lum: se - det ad dex - te - ram Pa - tris. ^(*) Et i - te -
 Se - det ad
 Se - det ad

- rum ven - tu - rus est.
 - rum ven - tu - rus est.
 dex - te - ram Pa - tris. Et i -
 dex - te - ram Pa - tris. Et i - te -

(*) L'orig. répète: "Sedet ad dexteram Patris."

First system of a musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal staves have lyrics:
Soprano: - te - rum ven - tu - rus
Alto: - rum ven - tu - rus
The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, both in a key with one flat (B-flat).

Second system of the musical score, continuing from the first. It also consists of four staves: two vocal staves and two piano staves. The vocal staves have lyrics:
Soprano: est cum glo - ri - a iu - di - ca -
Alto: est cum glo - ri - a iu - di - ca -
The piano accompaniment continues with the same melodic and harmonic structure as the first system.

re vi - vos et mor - tu - os:

re vi - vos et mor - tu - os:

The first system of the musical score consists of four staves. The top two staves are vocal staves (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment staves (Right and Left Hand). The lyrics are 're vi - vos et mor - tu - os:'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

cu - ius re - gni non e - rit

cu - ius re - gni non e - rit

cu - ius re - gni non e - rit

cu - ius re - gni non e - rit

The second system of the musical score also consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The lyrics are 'cu - ius re - gni non e - rit'. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

[illegible]

This musical score is for a setting of the Credo, specifically the phrase "Et in Spi-ri-tum". It is arranged for five parts: Cantus, Altus, Tenor, Bassus, and a Réduction (piano reduction). The score is written in C major and common time (C). The Cantus part is a single melodic line. The Altus, Tenor, and Bassus parts are in three-part harmony. The Réduction part provides a piano accompaniment. The lyrics are: "Et in Spi-ri-tum".

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Et in Spi - ri - tum

Et in

Et in Spi - ri - tum

Spi - ri - tum
 -ctum, Do - mi -
 Et in Spi - ri - tum san - ctum,
 san - ctum,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Spi - ri - tum', '-ctum, Do - mi -', 'Et in Spi - ri - tum san - ctum,', and 'san - ctum,'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

san - ctum, Do - mi - num, et vi - vi - fi -
 -num.
 Do - mi - num, et vi - vi -
 Do - mi - num,

The second system continues the musical setting. It features the same four vocal staves and piano accompaniment. The lyrics are 'san - ctum, Do - mi - num, et vi - vi - fi -', '-num.', 'Do - mi - num, et vi - vi -', and 'Do - mi - num,'. The piano accompaniment continues with a steady harmonic accompaniment, supporting the vocal lines.

- can - tem: qui ex Pa -
 et vi - vi - fi - can - tem: qui
 - fi - can - tem: qui ex Pa - tre, Fi -
 et vi - vi - fi - can - tem: qui ex

- tre, Fi - li - o - que pro - ce - dit. Qui
 ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui
 - li - o - que pro - ce - dit.
 Pa - tre, Fi - li - o - que pro - ce - dit.

cum Pa_tre et Fi_li_o, et conglo - ri-fi -

cum Pa_tre et Fi_li_o si_mul a_do-ra - tur

Et conglo - ri-fi-ca -

Si - mul a_do-ra - tur :

- ca - tur : per Pro - phe - tas.

et conglo - ri-fi - ca - tur. Et U - nam,

- tur: per Pro - phe - tas.

qui lo - cu - tus est. Et U -

Et U - nam, San - ctam, Catho - li - cam, et A - po - sto - licam Ec - cle - si -

Sanctam, et A - po - sto - li - cam Ec - cle - si - am.

Et U - nam, San - ctam, Ca - tho - li - cam, et A - po - sto - li - cam Ec - cle -

- nam, San - ctam, Ca - tho - licam, et A - po - sto - li - cam Ec - cle - si -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Et U - nam, San - ctam, Catho - li - cam, et A - po - sto - licam Ec - cle - si -". The piano part features a steady accompaniment with eighth and sixteenth notes.

- am. Con -

- si - am.

- am. Con - fi - te - or

The second system continues the hymn with four vocal staves and piano accompaniment. The lyrics are: "- am. Con -", "- si - am.", and "- am. Con - fi - te - or". The piano part continues with a similar accompaniment style.

_fi - te - or
 u - num Ba - pti -
 U - num Ba -
 Con - fi - te - or
 u - num Ba - pti - sma,

- sma
 pti - sma
 u - num Ba - pti - sma in re - mis -
 u - num Ba - pti - sma in re - mis -

in re - mis-si-o - nem pec -

in remis-si-o - nem pec - ca -

- si - o - nem pec - ca - to - rum.

- si - o - nem pecca -

- ca - to - rum. Et ex-pe-cto re-sur-re-cti-o - nem mor-tu-o -

- to - rum. Et ex-pe-cto re-sur-re-cti-o - nem mor-

Et ex-pe-cto re-sur-re-cti-o nem mor-

- to - rum. Et ex-pe-cto re-sur-re-cti-o nem mor-

rum. Et vi - tam ven - tu - ri,
 tu - o - rum. Et vi - tam ven - tu - ri,
 tu - o - rum. Et vi - tam ven - tu - ri,
 tu - o - rum. Et vi - tam ven - tu - ri sae -

et vi - tam ven - tu - ri sae - cu - li. A - men.
 et vi - tam ven - tu - ri sae - cu - li. A - men.
 et vi - tam ven - tu - ri sae - cu - li. A - men.
 - cu - li. A - men.

(*) Dans l'original: etc.

SANCTUS

Cantus

Altus

Tenor

Bassus

RÉDUCTION

San - ctus,

San - ctus

San - ctus,

San - ctus,

San -

San -

First system of a musical score, measures 1-5. The score is written for four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature has one flat (B-flat). The lyrics are: "San - ctus, San - ctus, San -".

Second system of a musical score, measures 6-10. The score is written for four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature has one flat (B-flat). The lyrics are: "San - ctus, San - ctus, San -".

Do - mi -
Do -
San - ctus
San - ctus Do -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The soprano and alto parts enter with a half note 'Do' followed by a half note 'mi'. The tenor and bass parts enter with a half note 'San' followed by a half note 'ctus'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

- nus De - us Sa -
- mi - nus De -
Do - mi - nus De -
- mi - nus De - us

The second system continues the musical score. The vocal parts continue their lines, with the soprano and alto parts ending on a half note 'Sa'. The tenor and bass parts continue with 'mi - nus' and 'De -'. The piano accompaniment continues with chords and moving lines, providing harmonic support for the vocal parts.

First system of a musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts have the following lyrics:
 - ba -
 - us
 - us
 Sa -
 Sa -
 oth.
 Sa -
 ba -
 oth.
 The piano accompaniment is written for the right and left hands, featuring a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

Second system of the musical score, continuing the vocal and piano parts. The vocal parts have the following lyrics:
 - ba - oth.
 - ba - oth.
 The piano accompaniment continues with the same rhythmic patterns, ending with a final chord in the right hand and a sustained note in the left hand.

DUO

Altus
Ple - ni sunt cœ - li

Bassus
Ple - ni sunt cœ - li

RÉDUCTION

et ter - ra

et ter - ra

glo - ri - a tu -

glo - ri - a tu - a.

glo - ri - a tu - a.

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Ho - san - na

Ho -

Ho - san - na

Ho - san - na

- san - na

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in a key with two flats and common time. The vocal parts enter with a melodic line, and the piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system of the musical score continues the vocal and piano parts. The lyrics "in ex - cel - sis." are written under the vocal staves. The piano accompaniment continues with a steady harmonic support, featuring chords and melodic fragments.

DUO

The DUO section consists of three staves. The top staff is labeled "Cantus" and the middle staff is labeled "Tenor". Both vocal parts sing the lyrics "Be - ne - di - ctus". The bottom staff is labeled "RÉDUCTION" and provides a simplified piano accompaniment for the duo. The music is in a key with two flats and common time.

qui ve -

qui ve -

- nit

- nit in nomi-ne

in nomi-ne Do - mi - ni, Do -

Do - mi - ni in

- mi - ni.

no - mi - ne Do - mi - ni.

Hosanna
ut supra
p. 113

AGNUS DEI

Cantus
A - gnus De - i,

Altus
A - - gnus De -

Tenor
A - gnus De - i,

Bassus
A - gnus De - - i,

RÉDUCTION

qui tol - lis pec - ca - ta mun - di,

qui

qui tol - lis pec - ca - ta mun - di,

qui tol -

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with lyrics 'qui tol - lis pec - ca - ta mun - di,'. The second staff is a vocal line in C-clef with the lyric 'qui'. The third staff is a vocal line in C-clef with lyrics 'qui tol - lis pec - ca - ta mun - di,'. The fourth staff is a piano accompaniment in F-clef. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines.

mi - se - re -

tol - lis pec - ca - ta mun - di,

mi - se - re -

- lis pec - ca - ta mun - di,

The second system of the musical score continues with four staves. The top staff is a vocal line in G-clef with the lyric 'mi - se - re -'. The second staff is a vocal line in C-clef with lyrics 'tol - lis pec - ca - ta mun - di,'. The third staff is a vocal line in C-clef with the lyric 'mi - se - re -'. The fourth staff is a piano accompaniment in F-clef with lyrics '- lis pec - ca - ta mun - di,'. The piano part continues with a steady eighth-note bass line and a treble line with chords and moving lines.

re no bis.

mi se re re no bis.

re no bis.

mi se re re no bis.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 're no bis.' for the first and third staves, and 'mi se re re no bis.' for the second and fourth staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system, with the same lyrics. The piano accompaniment continues the rhythmic pattern, with some variations in the left hand.

Cantus

A - gnus De - i,

Altus

A - gnus De - i, qui

RÉDUCTION

qui tol - lis

tol - lis pec - ca - ta

pec - ca - ta

mun - di,

mun - di, mi -

- se - re re no -
mi - se - re - re

bis.
no - bis.

Cantus

Altus

Tenor

Bassus

RÉDUCTION

Agnus De -

Agnus De - i;

A - gnus De - - i,

- i,

A - gnus De - - i, qui tol_lis

qui tol_lis pec - ca -

qui tol_lis pec - ca - ta

qui tol-lis pec-ca-ta mun-di,
pec-ca-ta mun-di,
-ta mun-di,
mun-di,

do - na no_bis pa - cem.

do - na no_bis pa - cem.

do - na no_bis pa -

do - na no_bis pa -

-cem.

-cem.

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